

BEETHOVEN
SYMPHONY 2

OPUS 36

For Violin
to the Hon. F. J. ...
... of I

BOOSEY & HAWKES

HAWKES POCKET SCORES

BEETHOVEN
SYMPHONY 2

D MAJOR · RE MAYOR
OP. 36

\$1.00

BOOSEY & HAWKES

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SYMPHONY No 2

L. van Beethoven, Op. 36
(1770-1827)

Adagio molto

Flauti *ff* *p* *ff*

Oboi *ff* *p* *ff*

Clarineti in $\left[\begin{smallmatrix} A \\ La \end{smallmatrix} \right]$ *ff* *p* *ff*

Fagotti *ff* *p* *ff*

Corni in $\left[\begin{smallmatrix} D \\ Re \end{smallmatrix} \right]$ *ff* *ff*

Trombe in $\left[\begin{smallmatrix} D \\ Re \end{smallmatrix} \right]$ *ff* *ff*

Timpani in $\left[\begin{smallmatrix} D \\ Re \\ La \end{smallmatrix} \right]$ *ff* *ff*

Violino I *ff* *ff* *p*

Violino II *ff* *ff* *p*

Viola *ff* *ff* *p*

Violoncello *ff* *ff* *p*

Contrabasso *ff* *ff* *p*

Adagio molto

Fl. Ob. Cl. Fg. Cor. Vl. I Vl. II Vla. Vlc. Cb.

11

Fl. Ob. Cl. Fg. Cor. Tr. Timp. Vl. I Vl. II Vla. Vlc. Cb.

12

10

FL. *fp*

Fg. *fp*

VI. I *fp*

VI. II *fp*

Vla. *fp*

Vlc. & Cb. *fp*

FL. *fp*

Ob. *1.* *cranc.*

Fg. *fp*

VI. I *fp*

VI. II *fp*

Vla. *fp*

Vlc. & Cb. *fp*

A

Fl.

Ob.

Cl.

Fg.

Cor.

Tr.

Timp.

Vi. I

Vi. II

Vla.

Vlc.

Ch.

ff

f

sf

p

sfpp

The first system of the musical score includes parts for Oboe (Ob.), Bassoon (Fg.), Cor Anglais (Cor.), Violin I (Vl. I), Violin II (Vl. II), Viola (Vla.), Violoncello (Vlc.), and Double Bass (Cb.). The Oboe and Bassoon parts have first and second endings marked with '1.' and a repeat sign. The Cor Anglais part features a melodic line with slurs. The Violin and Viola parts have complex rhythmic patterns with slurs and accents. The Violoncello and Double Bass parts have a steady, rhythmic accompaniment.

Fl. 1. *cresc.* *p*

Ob. 1. *cresc.* *sf*

Cl. *sf*

Fg. 1. *cresc.* *sf*

Cor. *cresc.* *f* *p*

Tr. *f*

Timp. *f*

Vl. I *cresc.* *f* *p*

Vl. II *cresc.* *f* *p*

Vla. *cresc.* *f* *p*

Vlc. *cresc.* *f* *p*

Cb. *cresc.* *f* *p.*

1. *tr*

FL. *tr*

Ob. *sf*

Cl. *sf*

Fg. *sf*

Cor. *p*

Tr. *p*

Timp. *p*

VL I *p*

VL II *p*

Vla. *p*

Vlc. *p*

• Cb. *p*

30

1. *tr*

FL. *tr*

Ob. *sf*

Cl. *sf*

Fg. *sf*

Cor. *p*

Tr. *p*

Timp. *p*

VL I *p*

VL II *p*

Vla. *p*

Vlc. *p*

• Cb. *p*

cresc.

cresc.

cresc.

cresc.

cresc.

Bright + small

Allegro con brio $\text{♩} = 100$

Ob. *f* *p cresc.* *p*

Fg. *f* *p cresc.* *p*

Cor. *f* *p cresc.* *p*

Allegro con brio $\text{♩} = 100$

VL I *fp* *cresc.* *p*

VL II *fp* *cresc.* *p*

Vla. *fp* *cresc.* *p*

Vlc. *fp* *cresc.* *p*

Cb. *fp* *p*

34

Ob. 1. *p* *cresc.*

Fg. 1. *p* *cresc.*

Cor. *p*

VL I *cresc.*

VL II *cresc.*

Vla. *cresc.*

Vlc. *cresc.*

• Cb. *cresc.*

40

Fl. *a 2*

Ob.

Cl.

Fg. *a 2*

Cor.

Tr.

Timp.

VI.I

VI.II

Vla.

Vcl.

Cb.

Fl. *a 2*

Ob. *a 2*

Cl. *a 2*

Fg. *a 2*

Cor.

Tr.

Timp.

VI.I

VI.II

Vla.

Vcl.

Cb.

First system of the musical score, measures 54-57. The instruments listed on the left are Fl., Ob., Cl., Fg., Cor., Tr., Timp., V.I., V.II, Vla., Vlc., and Cb. The score features various musical notations including notes, rests, and dynamic markings such as *sf* (sforzando) and *a 2* (second ending). A double bar line is present at the end of measure 57.

Second system of the musical score, measures 58-61. The instruments listed on the left are Fl., Ob., Cl., Fg., Cor., Tr., Timp., V.I., V.II, Vla., Vlc., and Cb. The score continues with various musical notations, including notes, rests, and dynamic markings such as *sf* (sforzando) and *ff* (fortissimo). A double bar line is present at the end of measure 61.

small beat

1.

ff

Fl.

Cor.

Tr.

Vl. I

Vl. II

Vla.

Vlc. & Cb.

1.

Fl.

Ob.

Fg.

Cor.

Tr.

Vl. I

Vl. II

Vla.

Vlc. & Cb.

1. **B** *Martini small 2 beat*

FL
Ob.
Cl.
Fg.
Cor.
Tr.
VI.I
VI.II
Via.
Vic.
Ch.

B

FL
Ob.
Fg.
Tr.
Timp.
VI.I
VI.II
Via.
Vic.
Ch.

B

Fl. *p*

Ob.

Cl.

Fg. *p*

Cor.

Vl. I *p*

Vl. II *p*

Vla.

Vlc.

Cb.

Fl.

Ob.

Cl.

Fg.

Cor.

Tr.

Timp.

Vl. I *ff*

Vl. II *ff*

Vla.

Vlc.

Cb.

Fl. *a 2*

Ob. *a 2*

Cl. *a 2*

Fg.

Cor. *a 2*

Tr. *a 2*

V.I.

V.II

Vla.

Vic. *a 2*

Ch.

a 2

C. horns and beat to

Fl.

Ob.

Cl.

Fg.

Cor. *a 2*

Tr. *a 2*

Timp.

V.I.

V.II

Vla.

Vic. *a 2*

Ch.

C

Large

very small

Fl.

Ob.

Cl.

Fg.

Cor.

Tr.

Timp.

Vi. I

Vi. II

Via.

Vlc. & Cb.

100

[illegible]

Fl. *ff*

Ob. *ff*

Cl. *ff*

Fg. *ff*

Cor. *ff*

Tr. *ff*

Timp. *ff*

Vl. I *ff*

Vl. II *ff*

Vla. *ff*

Vlc. *ff*

• Cb. *ff*

ff

110

Fl. *ff*

Ob. *ff*

Cl. *ff*

Fg. *ff*

Cor. *ff*

Tr. *ff*

Timp. *ff*

Vl. I *ff*

Vl. II *ff*

Vla. *ff*

Vlc. *ff*

• Cb. *ff*

Fl.
Ob.
Cl.
Fg.
Cor.
Tr.
Timp.
Vl.I
Vl.II
Vla.
Vcl.
Cdb.

120

Fl.
Ob.
Cl.
Fg.
Cor.
Tr.
Timp.
Vl.I
Vl.II
Vla.
Vcl.
Cdb.

126

Fl. 1. 2. *p*

Ob. 1. 2. *p*

Fg. 1. 2. *p*

Cor. 1. 2. *p*

V.I. 1. 2. *p*

V.II. 1. 2. *p*

Vla. 1. 2. *p*

Vlc. 1. 2. *p*

Cb. 1. 2. *p*

Fl. 1. 2. *p*

Ob. 1. 2. *p*

Cl. 1. 2. *p*

Fg. 1. 2. *p*

Cor. 1. 2. *p*

Tr. 1. 2. *p*

Timp. 1. 2. *p*

V.I. 1. 2. *p*

V.II. 1. 2. *p*

Vla. 1. 2. *p*

Vlc. 1. 2. *p*

Cb. 1. 2. *p*

Ob. 1. *p* *cresc.*

Fg. 1. *p* *cresc.*

Cor. *cresc.*

VL I *cresc.*

VL II *cresc.*

Vla. *cresc.*

Vlc. & Cb. *cresc.*

140

=

Fl. *D*

Ob. 1. *f*

Fg. 1. *f*

Cor. *f*

VL I *f*

VL II *f*

Vla. *f*

Vlc. & Cb. *f*

D

Handwritten: $0 \vee 2$

Fl. $\text{a} 2$

Ob.

Ry.

VL I

VL II

Vla.

Vlc. & Cb.

150

Fl. $\text{a} 2$

Ob.

Ry.

Cor.

Tr.

VL I

VL II

Vla.

Vlc. & Cb.

Fl. *a. 2*
 Ob. *a. 2*
 Fg. *Q. d. m. llo*
 Cor. *a. 2*
 Tr. *a. 2*
 Vl. I
 Vl. II
 Vla.
 Vlc.
 Cb.

Fl. *1*
 Ob. *1*
 Fg. *1*
 Cor. *2*
 Tr. *2*
 Timp.
 Vl. I
 Vl. II
 Vla.
 Vlc.
 e Cb.

1

Fl.

Ob.

Ry.

Cor.

Tr.

Timp.

VL I

VL II

Vla.

Vlc.

•Cb.

Fl.

Ob.

Cl.

Ry.

Cor.

Tr.

Timp.

VL I

VL II

Vla.

Vlc.

•Cb.

170

F

Fl. *p*

Ob. *p*

Rg. *p*

VL I *p*

VL II *p*

Vla. *p*

Vlc. *p*

Ch. *p*

E *Rhythmical Beat small*

Fl. *p*

Ob. *p*

Rg. *p*

VL I *p*

VL II *p*

Vla. *p*

Vlc. *p*

Ch. *p*

190

F

Fl. *p*

Ob. *p*

Rg. *p*

VL I *p*

VL II *p*

Vla. *p*

Vlc. *p*

Ch. *p*

Fl.
Ob.
Fg.
VI. I
VI. II
Vla.
Vic.
• Cb.

Fl.
Ob.
Fg.
VI. I
VI. II
Vla.
Vic.
• Cb.

Fl.
Ob.
Fg.
VI. I
VI. II
Vla.
Vic.
• Cb.

Fl. *ff* *p*

Ob. *ff* *p*

Fg. *ff* *p*

Cor. *ff* *p*

Vl. I *ff* *p*

Vl. II *ff* *p*

Vla. *ff* *p* cresc.

Vlc. *ff* *p* cresc.

Cb. *ff* *p* cresc.

210

Fl. 1. *f* *p*

Ob. *f* *p* cresc.

Fg. *f* *p* cresc.

Cor. *f* *p* cresc.

Vl. I *f* *p* cresc.

Vl. II *f* *p* cresc.

Vla. *f* *p* cresc.

Vlc. *f* *p* cresc.

Cb. *f* *p* cresc.

B. & H. 8527

Fl. 1. *p*

Ob. *p*

Fg. *p*

Cor. *p*

Vl. I *p*

Vl. II *p*

Via. *p*

Vlc. & Cb. *p*

220

Fl. 1. *p cresc.*

Ob. 1. *cresc.* *p cresc.*

Fg. 1. *cresc.* *p cresc.*

Cor. *p cresc.*

Vl. I *cresc.* *p cresc.*

Vl. II *cresc.* *p cresc.*

Via. *cresc.* *p cresc.*

Vlc. & Cb. *cresc.* *p cresc.*

222

Fl.
Ob.
Pg.
Cor.
Tr.
Timp.
Vl. I
Vl. II
Via.
Vic.
C. B.

Fl.
Ob.
Pg.
Cor.
Tr.
Timp.
Vl. I
Vl. II
Via.
Vic.
C. B.

1.

FL.

Ob.

Fg.

Cor.

Tr.

Timp.

VL I

VL II

Vla.

Vlc.

Ch.

FL.

Ob.

Cl.

Cor.

Tr.

Timp.

VL I

VL II

Vla.

Vlc.

Ch.

The first system of the musical score includes parts for Flute (FL), Oboe (Ob.), Bassoon (Fg.), Cor Anglais (Cor.), Violin I (Vl. I), Violin II (Vl. II), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). The Flute, Oboe, and Bassoon parts have a key signature of one sharp (F#) and a 2/4 time signature. The Violin I and Violin II parts have a key signature of one sharp (F#) and a 2/4 time signature. The Viola, Violoncello, and Contrabass parts have a key signature of one sharp (F#) and a 2/4 time signature. The score shows the first three measures of the piece, with the Flute, Oboe, and Bassoon parts playing a melody and the Violin I and Violin II parts playing a rhythmic accompaniment.

1^o

FL.
Ob.
Cl.
Fg.
Cor.
Tr.
Timp.
VI. I
VI. II
Vla.
Vlc.
• Ch.

FL.
Ob.
Cl.
Fg.
Cor.
Tr.
Timp.
VI. I
VI. II
Vla.
Vlc.
• Ch.

Fl. ^{a 2}
 Ob.
 Cl.
 Fg.
 Cor.
 Tr.
 Timp.
 Vl. I.
 Vl. II.
 Vla.
 Vlc.
 e Cb.

270

H

Vl. I.
 Vl. II.
 Vla.
 Vln.
 e Cb.

pp

cresc.

cresc.

cresc.

cresc.

280

Fl.
Ob.
Cl.
Fg.
Cor.
Tr.
Timp.
VL I
VL II
Vla.
Vlc. & Cb.

FL
Ob.
CL
Fg.
Cor.
Tr.
Timp.
VL I
VL II
Vla.
Vlc.
Cb.

290

This block contains the first system of a musical score, spanning measures 290 to 295. The staves are labeled: FL (Flute), Ob. (Oboe), CL (Clarinet), Fg. (Bassoon), Cor. (Cor Anglais), Tr. (Trumpet), Timp. (Timpani), VL I (Violin I), VL II (Violin II), Vla. (Viola), Vlc. (Violoncello), and Cb. (Contrabass). The key signature has one flat (B-flat). The score includes various musical notations such as notes, rests, and dynamic markings like *p* (piano) and *f* (forte). A rehearsal mark '290' is placed below the Timp. staff at the beginning of the system. A first ending bracket labeled 'a 2' is present above the FL staff in measures 294 and 295.

FL
Ob.
CL
Fg.
Cor.
Tr.
Timp.
VL I
VL II
Vla.
Vlc.
Cb.

This block contains the second system of the musical score, spanning measures 295 to 300. The staves are labeled: FL (Flute), Ob. (Oboe), CL (Clarinet), Fg. (Bassoon), Cor. (Cor Anglais), Tr. (Trumpet), Timp. (Timpani), VL I (Violin I), VL II (Violin II), Vla. (Viola), Vlc. (Violoncello), and Cb. (Contrabass). The key signature has one flat (B-flat). The score includes various musical notations such as notes, rests, and dynamic markings like *p* (piano) and *f* (forte). A first ending bracket labeled 'a 2' is present above the FL staff in measures 299 and 300.

Fl. *a 2*
 Ob.
 Cl.
 Fg.
 Cor.
 Tr.
 Timp.
 Vl. I
 Vl. II
 Vla.
 Vlc.
 o Ch.

300

Fl.
 Ob.
 Cl.
 Fg.
 Cor.
 Tr.
 Timp.
 Vl. I
 Vl. II
 Vla.
 Vlc.
 o Ch.

310

B. & H. 8527

1.

Fl.

Ob.

Cl.

Fg.

Cor.

Tr.

Timp.

VI. I

VI. II

Vla.

Vlc.

c. Ch.

Fl.

Ob.

Cl.

Fg.

Cor.

Tr.

Timp.

VI. I

VI. II

Vla.

Vlc.

c. Ch.

Fl.

Ob.

Cl.

Fg.

Cor.

Tr.

Timp.

VI. I

VI. II

Vla.

Vlc. & Cb.

p

f

fp

Fl.

Ob.

Cl.

Fg.

Cor.

Tr.

Timp.

VI. I

VI. II

Vla.

Vlc. & Cb.

a 2

p

f

FL.

Ob.

Cl.

Fg.

Cor.

Tr.

Timp.

VL I

VL II

Vla.

Vlc.

• Cb.

K

FL.

Ob.

Cl.

Fg.

Cor.

Tr.

Timp.

VL I

VL II

Vla.

Vlc.

• Cb.

K

a 2

a 2

1.

Fl.
Ob.
Cl.
Fg.
Cor.
Tr.
Timp.
Vl. I
Vl. II
Vla.
Vlc.
Cb.

Fl.
Ob.
Cl.
Fg.
Cor.
Tr.
Timp.
Vl. I
Vl. II
Vla.
Vlc.
Cb.

350

360

Fl.

Ob.

Cl.

Fg.

Cor.

Tr.

Timp.

Vl. I

Vl. II

Vla.

Vlc.

Cb.

ff

361

Dynamic markings taken not to literally

Larghetto (♩ = 92)

Flauti

Oboi

Clarineti in $\begin{bmatrix} A \\ La \end{bmatrix}$

Fagotti

Corni in $\begin{bmatrix} E \\ Mi \end{bmatrix}$

Larghetto (♩ = 92)

Violino I

Violino II

Viola

Violoncello

Contrabasso

Cl.

Fg.

Cor.

Vl. I

Vl. II

Vla.

Vlc.

• Cb.

VI.I
VI.II
Vla.
Vlc.

20

cresc.
cresc.
cresc.
cresc.

p
p
p
p

Cl.
Fg.
Cor.
VI.I
VI.II
Vla.
Vlc.
Cb.

p
p
p
p
p
p
p
p

cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.

Cl.
Fg.
Cor.
VI.I
VI.II
Vla.
Vlc.
Cb.

30

p
p
p
p
p
p
p
p

A
1.
1.
p
p
p
p
p

A

small stress

Fl.
Ob.
Cl.
Fg.
Cor.
VI.I
VI.II
Vla.
Vlc.
Cb.

40 *f*

Fl.
Ob.
Cl.
Fg.
Cor.
VI.I
VI.II
Vla.
Vlc.
Cb.

Fl. 1. *p*

Ob. 1. *p*

Cl. *p*

Fg. *p*

Cor. *cresc. p*

VI.I *cresc. p*

VI.II *cresc. p*

Vla. *cresc. p*

Vlc. *cresc. p*

Cb. *cresc. p*

50

Fl. 1.

Ob. 1.

Cl.

Fg.

Cor.

VI.I *cresc. p*

VI.II *cresc. p*

Vla. *cresc. p*

Vlc. *cresc. p*

Cb. *cresc. p*

60

Fl. *p* *cresc.*

Ob. *p* *cresc.*

Cl. *p* *cresc.*

Fg. *p* *cresc.*

Cor. *p* *cresc.*

VI.I *p* *cresc.*

VI.II *p* *cresc.*

Vla. *p* *cresc.*

Vlc. *p* *cresc.*

• Cb. *p* *cresc.*

Fl. *p* *cresc.*

Ob. *p* *cresc.*

Cl. *p* *cresc.*

Fg. *p* *cresc.*

Cor. *p* *cresc.*

VI.I *p* *cresc.*

VI.II *p* *cresc.*

Vla. *p* *cresc.*

Vlc. *p* *cresc.*

• Cb. *p* *cresc.*

B

Fl. *f*

Ob. *ff*

Cl. *f*

Fg. *f*

Cor. *f*

Vl. I *f*

Vl. II *f*

Vla. *f*

Vlc. & Cb. *f*

B

Fl. *pp*

Ob. *pp*

Cl. *pp*

Fg. *pp*

Cor. *pp*

Vl. I *pp*

Vl. II *pp*

Vla. *pp*

Vlc. & Cb. *pp*

B

Ob.

Cl.

Fg.

Cor.

V.I.

V.II.

Vla.

Vlc.

Cb.

p

Cl.

Fg.

Cor.

V.I.

V.II.

Vla.

Vlc.

Cb.

p

show phrasing with beat

whip beat a 4th 33

Fl. *cresc.* *f* *p* *decresc.*

Ob. *cresc.* *f* *p* *decresc.*

Cl. *cresc.* *f* *p* *decresc.*

Fg. *cresc.* *f* *p* *decresc.*

Cor. *cresc.* *f* *p* *decresc.*

Vl. I *cresc.* *f* *p* *decresc.*

Vl. II *cresc.* *f* *p* *decresc.*

Vla. *cresc.* *f* *p* *decresc.*

Vlc. *cresc.* *f* *p* *decresc.*

• Cb. *cresc.* *f* *p* *decresc.*

C

Fl. *pp*

Cl. *pp*

Fg. *pp*

Cor. *pp*

Vl. I *pp* *cresc.* *p*

Vl. II *pp* *cresc.* *p*

Vla. *pp* *cresc.* *p*

Vlc. *pp* *cresc.* *p*

• Cb. *pp* *cresc.* *p*

100

This image shows a page from a musical score, specifically measures 110 through 112. The score is written for a full orchestra and includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Fg.), Violin I (Vl. I), Violin II (Vl. II), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). The key signature is one sharp (F#), and the time signature is 4/4. The music is in Italian, with the title 'Il Nozze di Figaro' at the top. The measures are numbered 110, 111, and 112. The score features various musical notations, including notes, rests, and dynamic markings such as *p* (piano) and *f* (forte). The page number 110 is visible at the bottom right.

First system of musical notation (measures 125-130). The score includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Fg.), Violin I (Vl. I), Violin II (Vl. II), Viola (Vla.), and Violoncello/Double Bass (Vlc. eCb.). The key signature is one sharp (F#). The first measure (125) features a first ending bracket (1.) for the woodwinds. Dynamics include *ppicc.* (pizzicato) and *f* (forte). The woodwinds play staccato eighth notes, while the strings play a steady eighth-note accompaniment.

Second system of musical notation (measures 131-136). The score continues with the same instruments. A double bar line is present at the start of measure 131. Dynamics include *ff* (fortissimo) and *f* (forte). The woodwinds play staccato eighth notes, while the strings play a steady eighth-note accompaniment. The measure numbers 130 and 136 are indicated at the bottom of the system.

1.

Fl.

Ob.

Fg.

VLI

VLI

Vla.

Vic.

Ch.

Fl.

Ob.

Fg.

VLI

VLI

Vla.

Vic.

Ch.

140

VI. I *p* *cranc.* *f* *f* *f*
 VI. II *p* *cranc.* *f* *f* *f*
 Vla. *p* *cranc.* *f* *f* *f*
 Vlc. *p* *cranc.* *f* *f* *f*
 Cb. *p* *cranc.* *f* *f* *f*

Fl. *ff*
 Ob. *ff*
 Cl. *f*
 Fg. *ff*
 Cor. *ff* in A-La
 VI. I *f* *ff* *f*
 VI. II *f* *ff* *f*
 Vla. *f* *ff* *f*
 Vlc. *f* *ff* *f*
 Cb. *f* *ff* *f*

150

Fl. *decresc.* *p*

Ob. *decresc.* *p*

Cl. *decresc.* *p* *cresc.* *p*

Fg. *decresc.* *p* *cresc.* *p*

Cor. *decresc.* *p* *cresc.* *p*

Vl. I *decresc.* *p* *cresc.* *p*

Vl. II *decresc.* *p* *cresc.* *p*

Vla. *decresc.* *p* *cresc.* *p*

Vlc. *decresc.* *p* *pizz.* *p* *cresc.* *p* *arco*

Cb. *decresc.* *p* *pizz.* *p* *cresc.* *p*

E

Cl. *p*

Vl. I *cresc.* *p* *cresc.*

Vl. II *cresc.* *p* *cresc.*

Vla. *cresc.* *p* *cresc.*

Vlc. *cresc.* *p* *cresc.*

Cb. *cresc.* *p* *arco*

160

Cl. *p*

Fg. *p*

Cor. *p*

Vl. I *p*

Vl. II *p*

Vla. *p*

Vlc. *p*

Cb. *p*

==

Cl. *cresc.* *p*

Fg. *cresc.* *p*

Cor. *cresc.*

Vl. I *cresc.* *f* *p*

Vl. II *cresc.* *f*

Vla. *cresc.* *p*

Vlc. *cresc.* *p*

Cb. *cresc.* *p*

170

Fg.
 Cor.
 V.I.
 V.II.
 Vla.
 Vlc.

cresc.
 f
 p
 180

Cl.
 Fg.
 Cor.
 V.I.
 V.II.
 Vla.
 Vlc.
 Cb.

p
 f

Cl. *sf marc.*

Fg. *sf marc.*

Cor. *sf marc.*

Vi. I *sf marc.*

Vi. II *sf marc.*

Vla. *sf marc.*

Vic. & Cb. *sf marc.*

Ob. 1.

Cl. 1.

Fg. 1.

Cor. *p*

Vi. I *p*

Vi. II *p*

Vla. *p*

Vic. & Cb. *p*

190

Ob.

Cl.

Fg.

Cor.

Vl. I

Vl. II

Vla.

Vic.

Cb.

200

Fl.

Ob.

Cl.

Fg.

Cor.

Vl. I

Vl. II

Vla.

Vic.

Cb.

The first system of the musical score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Horn (Cor.), Violin I (VI. I), Violin II (VI. II), Viola (Via.), and Violoncello/Double Bass (Vic. o. Cb.). The Flute part begins with a key signature of one sharp (F#) and a 2/4 time signature. The score features dynamic markings such as *p* (piano), *f* (forte), and *sf* (sforzando), as well as crescendo and decrescendo hairpins. The woodwinds and strings provide harmonic support, with the strings playing a rhythmic pattern of eighth notes. The Flute and Oboe parts have melodic lines with some rests. The Clarinet and Bassoon parts have more active, rhythmic lines. The Horn part has a melodic line with some rests. The Violin I and II parts have melodic lines with some rests. The Viola part has a melodic line with some rests. The Violoncello/Double Bass part has a melodic line with some rests.

Fl.

Ob.

Cl.

Fg.

Cor.

Vl. I

Vl. II

Vla.

Vlc.

• Cb.

Fl.

Ob.

Cl.

Fg.

Cor.

Vl. I

Vl. II

Vla.

Vlc.

r. Cl.

240

FL. 1. *pp* **G**

Ob. 1. *pp*

CL. *pp*

Fg. *pp*

Cor. *pp*

VI. I *pp*

VI. II *pp*

Vla. *pp*

Vlc. *pp*

Cb. *pp*

G

Cl. 1. *p*

Fg. 1. *p*

Cor. *p*

VI. I

VI. II

Vla.

Vlc.

Cb.

Fl. *1.* *p*

Cl.

Fg. *1.*

Cor.

Vi. I

Vi. II

Vla.

Vlc.

Cb.

Fl. *2.* *crac.* *f*

Ob. *crac.* *f*

Cl. *crac.* *f*

Fg. *crac.* *f*

Cor. *crac.* *f*

Vi. I *crac.* *f*

Vi. II *crac.* *f*

Vla. *crac.* *f*

Vlc. *crac.* *f*

Cb. *crac.* *f*

1. 65

Fl.

Cl.

Fg.

Cor.

VI. I

VI. II

Vla.

Vic.

• Cb.

[illegible]

Scherzo

Allegro (♩ 100)

Flauti

Oboi

Clarineti in $\begin{bmatrix} A \\ La \end{bmatrix}$

Fagotti

Corni in $\begin{bmatrix} D \\ Re \end{bmatrix}$

Trombe in $\begin{bmatrix} D \\ Re \end{bmatrix}$

Timpani in $\begin{bmatrix} D A \\ Re La \end{bmatrix}$

Violino I

Violino II

Viola

Violoncello
e Contrabbasso

Allegro (♩ 100)

This system contains the first five staves of the musical score. From top to bottom, they are: Flauti (Flutes), Oboi (Oboes), Clarineti in A/La (Clarinets in A), Fagotti (Bassoons), and Corni in D/Re (Horns in D). The next three staves are: Trombe in D/Re (Trumpets in D), Timpani in D A / Re La (Timpani), and a grand staff for Violino I, Violino II, Viola, Violoncello, and Contrabbasso (Violin I, Violin II, Viola, Violoncello, and Double Bass). The key signature has one sharp (F#), and the time signature is 3/4. The tempo is marked 'Allegro' with a metronome marking of 100 quarter notes per minute. Dynamics include *f* (forte), *p* (piano), and *pp* (pianissimo).

FL.

Ob.

Cl.

Fg.

Cor.

Tr.

Timp.

Vi. I

Vi. II

Vla.

Vlc.

Cb.

1.

10

This system contains the next five staves of the musical score. From top to bottom, they are: FL. (Flute), Ob. (Oboe), Cl. (Clarinet), Fg. (Bassoon), Cor. (Trumpet), Tr. (Horn), Timp. (Timpani), Vi. I (Violin I), Vi. II (Violin II), Vla. (Viola), and Vlc. / Cb. (Violoncello / Double Bass). The system continues with a first ending bracket labeled '1.' and a measure number '10' at the bottom. Dynamics include *f* (forte), *p* (piano), and *pp* (pianissimo).

Fl. *p* 1. *p*

Fg. *p* 1. *p*

VI.I *p* *fp*

VI.II *p* *fp*

Vla. *p* *fp*

Vlc. *p* *fp*

o Cb. *p* *fp*

20

Fl. *fp*

Ob. *p* *fp*

Fg. *fp*

VI.I *fp*

VI.II *fp*

Vla. *fp*

Vlc. *fp*

o Cb. *fp*

30

Fg. *fp*

VI.I *fp* *crac.*

VI.II *fp* *crac.*

Vla. *fp* *crac.*

Vlc. *fp* *crac.*

Cb. *fp* *crac.*

Fl.

Ob.

Cl.

Fg.

Cor.

Tr.

Timp.

VI. I

VI. II

Vla.

Vlc.

Cb.

40

Fl.
Ob.
Cl.
Fg.
Cor.
Tr.
Timp.
Vl. I
Vl. II
Vla.
Vlc.
Cb.

p
decrenc.
p
decrenc.

50

Ob. 1. *pp*

Cl. *pp*

Fg. 1. *pp*

Cor. *pp*

Tr. *pp*

Timp. *pp*

VI I *pp*

VI II *pp*

Vla. *pp*

Vlc. *pp*

Cb. *pp*

60 *cresc.*

FL 1. *p*

Ob. *p*

Cl. *p*

Fg. 1. *p*

Cor. *p*

Tr. *p*

Timp. *p*

VI I *p*

VI II *p*

Vla. *p*

Vlc. *p*

Cb. *p*

70 *cresc.*

FL.

Ob.

Cl.

Fg.

Cor.

Tr.

Timp.

VI. I

VI. II

Via.

Vic.

Cb.

80

ff

Fine

Trio

Ob.

Fg.

Cor.

80

p

ff

Fine

Fl.

Ob.

Cl.

Fg.

Cor.

Tr.

Timp.

VL I

VL II

Vla.

Vic. & Co.

100

110

Scherzo da capo

Allegro molto (♩ = 152)

Flauti

Oboi

Clarineti in $\begin{bmatrix} A \\ La \end{bmatrix}$

Fagotti

Corni in $\begin{bmatrix} D \\ Re \end{bmatrix}$

Trombe in $\begin{bmatrix} D \\ Re \end{bmatrix}$

Timpani in $\begin{bmatrix} D & A \\ Re & La \end{bmatrix}$

Allegro molto (♩ = 152)

Violino I

Violino II

Viola

Violoncello

Contrabasso

Fl.
Ob.
Cl.
Fg.
Cor.
Tr.
Timp.
VI. I
VI. II
Vla.
Vlc.
Cb.

Fl.
Ob.
Cl.
Fg.
Cor.
Tr.
Timp.
VI. I
VI. II
Vla.
Vlc.

B. & H. 8527

Fl.
Ob.
Cl.
Fg.
Cor.
Tr.
Timp.
VLI
VLI
Vla.
Vlc.
Cb.

20

Cl.
Fg.
Cor.
VLI
VLI
Vla.
Vlc.
Cb.

30

Where is the Malos?

Fl. 1. *p*

Ob. *p*

Cl. 1. *cresc.*

Fg. 1. 2. *cresc.*

Cor. 1. 2. *cresc.*

Tr. *pp*

Timp. *pp*

VI. I *cresc.*

VI. II *cresc.*

Vla. *cresc.*

Vlc. *cresc.*

Cb. *arco cresc.*

p cresc. p

40

Fl. 1. *cresc.*

Ob. *cresc.*

Cl. 1. *cresc.*

Fg. *cresc.*

Cor. *cresc.*

Tr. *cresc.*

VI. I *cresc.*

VI. II *cresc.*

Vla. *cresc.*

Vlc. *cresc.*

Cb. *cresc.*

[illegible]

Fl.

Ob.

Cl.

Fg.

Vl. I

Vl. II

Vla.

Vic. o. Ch.

Fl.

Ob.

Cl.

Fg.

Cor.

Vi. I

Vi. II

Vla.

Vic. e Cb.

70

Ob. 1. *sf* *p*

Fg. 1. *f*

VI. I *sf* *p*

VI. II *sf* *p*

Vla. *sf* *p*

Vlc. *sf* *p*

o Ch. *sf* *p*

Fl. 1. *sf* *f*

Ob. 1. *sf* *f*

Cl. 1. *sf* *f*

Fg. 1. *sf* *f*

Cor. *sf* *f*

Tr. *sf* *f*

Timp. *sf* *f*

VI. I *sf* *f*

VI. II *sf* *f*

Vla. *sf* *f*

Vlc. *sf* *f*

o Ch. *sf* *f*

B

NO
Fl.
Ob.
Cl.
Fg.
Cor.
Tr.
Timp.
Vl. I
Vl. II
Vla.
Vlc.
Cob.

Fig. 1. *decresc. pp*

VL I *p decresc. pp*

VL II *100 p pp*

C

Fl. *f sf a 2 tr*

Ob. *f sf a 2 tr*

Fig. *f sf a 2 tr*

VL I *cresc. f sf p*

VL II *f sf p*

Vla. *f sf p*

Vlc. *f sf p*

Cb. *f sf*

C 110

Fl. Ob. Cl. Fg. Cor. Tr. Timp. Vl. I Vl. II Vla. Vlc. Cb.

First system of musical notation, measures 1-4. The score includes parts for Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Timpani, Violin I, Violin II, Viola, Violoncello, and Contrabass. Dynamics include *ff*, *a2*, *f*, and *p*. A double bar line is present at the end of measure 4.

Cor. Tr. Timp. Vl. I Vl. II Vla. Vlc. Cb.

Second system of musical notation, measures 5-8. The score includes parts for Horn, Trumpet, Timpani, Violin I, Violin II, Viola, Violoncello, and Contrabass. Dynamics include *p* and *f*. A double bar line is present at the end of measure 8.

Fl.
Ob.
Cl.
Fg.
Cor.
Tr.
Timp.
Vl. I
Vl. II
Via.
Vlc.
Cdb.

120

Fl.
Ob.
Cl.
Fg.
Cor.
Tr.
Timp.
Vl. I
Vl. II
Via.
Vlc.
Cdb.

stop beating

130

Ob. *fp*

Fg. *fp*

Vl. I *fp*

Vl. II *fp*

Vla. *fp*

Vlc. *fp*

Cb. *fp*

==

Fl. *f*

Ob. *fp*

Fg. *fp*

Cor. *f*

Tr. *f*

Timp. *f*

Vl. I *f*

Vl. II *fp*

Vla. *f*

Vlc. *f*

Cb. *f*

Fl. *1.* *p* *f*

Ob. *1.* *p* *f*

Fg. *p* *f* *sf*

Cor. *a 2* *f*

Tr. *a 2* *f*

Vl. I *p* *f*

Vl. II *p* *f*

Vla. *p* *f* *sf*

Vlc. & Cb. *p* *f* *sf*

Fl. *f* *p* *cresc.*

Ob. *f* *p* *cresc.*

Fg. *p* *cresc.*

Vl. I *p* *cresc.*

Vl. II *p* *cresc.*

Vla. *p* *cresc.*

Vlc. & Cb. *p* *cresc.*

150

Fl.

Ob.

Fg.

Vi. I

Vi. II

Vla.

Vic.
& Cb.

160

Fl.

Ob.

Fg.

Cor.

Vi. I

Vi. II

Vla.

Vic.
& Cb.

Fl. 1

Ob.

Rg.

Cor.

Tr.

Vl. I

Vl. II

Vla.

Vcl. & Cb.

170

57

Fl.

Ob.

Rg.

Cor.

Tr.

Vl. I

Vl. II

Vla.

Vcl. & Cb.

[illegible]

Fl.

Ob.

Cl.

Fg.

Cor.

Tr.

Timp.

Vl. I

Vl. II

Vla.

Vlc.

Cb.

Fl. *a2 tr*

Ob. *a2 tr*

Cl.

Fg. *a2 tr*

Cor. *a2*

Tr.

Timp.

Vi. I

Vi. II

Vla. *st*

Vic. *ff*

Cb. *ff*

Fl. 1.

Ob. 1.

Fg. 1.

Cor.

Tr.

Timp.

Vi. I

Vi. II

Vla.

Vic.

Cb.

Fl.
Ob.
Cl.
Fg.
Cor.
Tr.
Timp.
Vl. I
Vl. II
Vla.
Vlc.
Cb.

Fl.
Ob.
Cl.
Fg.
Cor.
Tr.
Timp.
Vl. I
Vl. II
Vla.
Vlc.
Cb.

Fl.

Ob.

Cl.

Fg.

Cor.

Timp.

VI. I

VI. II

Via.

Vlc.

Cb.

91

220

Fl.

Ob.

Cl.

Fg.

Cor.

Tr.

Timp.

Vl. I

Vl. II

Vla.

Vlc.

• Cb.

Fl.

Ob.

Cl.

Fg.

Cor.

Tr.

Timp.

VI. I

VI. II

Vla.

Vlc.

o Cb.

230

Fl.

Ob.

Cor.

VI. I

VI. II

Vla.

Vlc.

o Cb.

240

First system of the musical score, measures 245-250. The staves are labeled Fl., Ob., Fg., Cor., VI.I, VI.II, Vla., Vlc., and Cb. The key signature has one sharp (F#). The score includes various musical notations such as notes, rests, and dynamic markings. A first ending bracket is present at the beginning of the Fl. part. Dynamic markings include *cresc.*, *p*, *sf*, *decresc.*, and *p*. A double bar line is at the end of measure 250.

Second system of the musical score, measures 245-250. The staves are labeled Fl., Ob., Cl., Fg., Cor., Tr., Timp., VI.I, VI.II, Vla., Vlc., and Cb. The key signature has one sharp (F#). The score includes various musical notations such as notes, rests, and dynamic markings. Dynamic markings include *p*, *sf*, *decresc.*, *p*, *cresc.*, *pp*, and *sf*. The system ends with a double bar line.

1.

Fl. *1.* *p* *cresc.*

Ob. *1.* *p* *cresc.*

Fg. *1.* *p* *cresc.*

Vl. I *decrisc.* *p* *cresc.*

Vl. II *decrisc.* *p* *cresc.*

Vla. *decrisc.* *p* *cresc.*

Vlc. *decrisc.* *p* *cresc.*

Cb. *decrisc.* *p* *cresc.*

260

F

Fl. *f*

Ob. *f*

Cl. *f*

Fg. *f*

Cor. *f*

Tr. *f*

Timp. *f*

Vl. I *f*

Vl. II *f*

Vla. *f*

Vlc. *f*

Cb. *f*

F

270

Fl.

Ob.

Cl.

Fg.

Cor.

Tr.

Timp.

Vl. I

Vl. II

Vla.

Vlc. & Cb.

280

1.

Fg.

d. cresc.

Vl. I

d. cresc.

ff

Vl. II

ff

Fl. *pp* *f*

Ob. *pp* *f*

Fg. *pp* *f*

Cor. *pp* *f*

VI.I *pp* *f*

VI.II *pp* *f*

Vla. *pp* *f*

Vlc. *pp* *f*

o Cb. *pp* *f*

290

Fl. *a 2*

Ob. *a 2*

Cl. *a 2*

Fg. *a 2*

Cor. *p*

Tr. *p*

Timp. *p*

VI.I *p*

VI.II *p*

Vla. *p*

Vlc. *p*

Cb. *p*

300 *f*

Fl. 1. *f*

Ob. 1. *f*

Cl. 1. *f*

Fg. 1. *f*

VI.I 1. *f*

VI.II 1. *f*

Vla. 1. *f*

Vlc. 1. *f*

Cb. 1. *f*

Fl. 1. *f*

Ob. 1. *f*

Fg. 1. *f*

Cor. 1. *f*

Tr. 1. *f*

Timp. 1. *f*

VI.I 1. *f*

VI.II 1. *f*

Vla. 1. *f*

Vlc. 1. *f*

Cb. 1. *f*

320

Fl. *sf* *f*

Ob. *sf* *f*

Cl. *sf* *f*

Fg. *sf* *f*

Cor. *f* *p*

Tr. *f*

Timp. *f* *p cresc.*

Vl. I *sf* *f* *p cresc.*

Vl. II *sf* *f* *p cresc.*

Vla. *sf* *f* *p cresc.*

Vlc. *sf* *f* *p cresc.*

Cb. *sf* *f* *p cresc.*

320

Fl. *f*

Ob. *f*

Cl. *f*

Fg. *fp* *fp* *f* *f* *f*

Cor. *f* *f* *f* *f* *f*

Tr. *f* *f* *f* *f* *f*

Timp. *f* *f* *f* *f* *f*

VI.I *f* *f* *f* *f* *f*

VI.II *fp* *fp* *f* *f* *f*

Vla. *f* *fp* *f* *f* *f*

Vlc. *fp* *fp* *f* *f* *f*

Cb. *f* *f* *f* *f* *f*

330

Fl.

Ob.

Cl.

Fg.

Cor.

Tr.

Timp.

Vl. I

Vl. II

Via.

Vlc.

Cb.

330

Ob. 1. *pp* cresc.

Cl. 1. *pp*

Fg. 1. *pp*

Cnr. *pp* cresc.

VLI. *p* *pp* cresc.

VLI. *p* *pp* cresc.

Vla. *p* *pp* cresc.

Vlc. *p* *pp* cresc.

• Cb. *p* *pp* 340 cresc.

==

Fl. 1. *pp*

Ob. 1. *pp*

Fg. 1. *pp*

VLI. *pp*

VLI. *pp*

Vla. *pizz.* *pp*

Vlc. *pizz.* *pp*

• Cb. *pp* 350

First system of the musical score, measures 1-4. The instruments are Flute (Fl.), Oboe (Ob.), Bassoon (Fg.), Violin I (Vl. I), Violin II (Vl. II), Viola (Vla.), and Violoncello/Double Bass (Vcl. e Cb.). The key signature has one sharp (F#). The first measures are marked with a first ending bracket and a *pp* dynamic. The strings play a steady eighth-note accompaniment.



Second system of the musical score, measures 5-8. The instruments continue from the first system. Measures 5-6 include a *decresc.* (decrescendo) marking for the woodwinds and strings. Measures 7-8 are marked with a *pp* dynamic. The woodwinds and strings have long, sweeping melodic lines, while the violins and violas play a more rhythmic pattern. The Viola and Vcl. e Cb. parts are marked *arco* (arco). The system concludes with a *pp* dynamic marking.

G^{tr} a a #a a

Fl.
Ob.
Cl.
Fg.
Cor.
Tr.
Timp.
Vl. I
Vl. II
Vla.
Vlc.
e. Ch.

370

Fl.
Ob.
Cl.
Fg.
Cor.
Tr.
Timp.
Vl. I
Vl. II
Vla.
Vlc.
e. Ch.

First system of the musical score, measures 389-390. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Horn (Cor.), Trumpet (Tr.), Tympani (Timp.), Violin I (VI. I), Violin II (VI. II), Viola (Via.), and Cello/Double Bass (Vlc. & Co.). The key signature has one flat (B-flat). The time signature is 4/4. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. Dynamic markings include *cranc.* and *f*. A rehearsal mark *a 2* is present above the Flute staff. The system ends with a double bar line and a repeat sign.

Second system of the musical score, measures 391-392. The instrumentation remains the same. The music continues with similar rhythmic complexity. Dynamic markings include *f*. A rehearsal mark *a 2* is present above the Flute staff. The system ends with a double bar line and a repeat sign.

Fl. $\text{a } 2$
 Ob.
 Cl. $\text{a } 2$
 Fg. $\text{a } 2$
 Cor.
 Tr.
 Timp.
 Vl. I
 Vl. II
 Vla.
 Vlc.
 Cb.

Fl.
 Ob.
 Cl.
 Fg.
 Cor.
 Tr.
 Timp.
 Vl. I
 Vl. II
 Vla.
 Vlc.
 Cb.

400

B. & H. 5527

The first system of the musical score includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Fg.), Horn (Cor.), Violin I (Vi. I), Violin II (Vi. II), Viola (Vla.), and Violoncello/Double Bass (Vlc. e Cb.). The Flute, Oboe, and Bassoon parts feature a first ending marked with a '1.' and a key signature change to one sharp (F#). The Horn part has a long rest. The Violin I part includes a trill (tr) on the second measure. The Violin II, Viola, and Violoncello/Double Bass parts play a continuous eighth-note accompaniment.

1.

Ob. *pp*

Cor. *pp*

VI. I *pp*

VI. II *pp*

Vla. *pp*

Vlc. *pp*

Cb. *pp*

pizz.

420

a 2

Fl. *ff*

Ob. *ff*

Cl. *ff*

Fg. *ff*

Cor. *ff*

Tr. *ff*

Timp. *ff*

VI. I *ff*

VI. II *ff*

Vla. *ff*

Vlc. *ff*

Cb. *ff*

arco

Fl. *a 2*
 Ob. *f*
 Cl. *f*
 Fg. *f*
 Cor. *f*
 Tr. *f*
 Timp. *f*
 Vl. I *f*
 Vl. II *f*
 Vla. *f*
 Vlc. *f*
 e Cb. *f*

30 *f*

Fl. *a 2*
 Ob. *a 2*
 Cl. *a 2*
 Fg. *a 2*
 Cor. *a 2*
 Tr. *a 2*
 Timp. *f*
 Vl. I *f*
 Vl. II *f*
 Vla. *f*
 Vlc. *f*
 e Cb. *f*

440





